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SPECIAL ANNOUNCEMENT. SUMMER ISSUES.

After this issue the AMERICAN ART NEWS will be published, as usual during the summer, monthly until Saturday, October 13, next, when the weekly issues will be resumed, and a new volume will begin.

The regular monthly summer issues will be published on Saturdays, June 16, July 14, August 18 and September 15.

THE ROMNEY (?) WAS A HUMPHREY

"Who Shall Agree When 'Experts' Disagree?"—Sensational Outcome of Famous Picture Suit.

An Associated Press cable from London, May 23, supplemented by another cable to the AMERICAN ART NEWS, said the action brought by Mr. Henry E. Huntington, of New York, against the art firm of Lewis and Simmons for the return of £20,000 paid for an alleged Romney came to a sensational end when defendants admitted the canvas was not by Romney and agreed to return the £20,000 with interest and all costs.

Since the court adjourned, May 22, the original sketch by Humphrey was discovered, and defendants agreed that the picture was by that painter. They offered to present it either to the National Gallery or National Portrait Gallery of London or to the Metropolitan Museum, New York.

The result of this famous case is the most extraordinary and sensational that could have been imagined. When, in late October, 1915, the ART NEWS published a cable story from London that Mr. Henry E. Huntington, the well-known American collector, had brought suit in that city to recover the sum of \$100,000 paid by him to the long established and well-known art house of Lewis and Simmons, of London, Paris and New York, for a double portrait of the famous English actress, Mrs. Siddons, and her sister, Fanny Kemble, as by Romney—but which Mr. Huntington claimed was not by that painter, and was worth only \$1,000—the American art world was startled and incredulous.

This surprise and doubt as to the truth of the story were only natural, largely because of the prominence of both the sellers and the buyer, and when later advices confirmed the story the wonder grew.

It seemed incredible that a collector of Mr. Huntington's knowledge, experience and taste, and in close touch with the most experienced authorities on early English painting, and who had competent advisors as to his art acquisitions—if he at any time questioned his own good judgment—should have been so deceived in the purchase of a canvas, whose attribution to Romney and its subject made it easily worth, if genuine, the price he paid for it. Equally unbelievable was the idea that a reputable art house such as that of Lewis and Simmons would, as a matter of business policy, at least, deliberately sell to such a prominent American collector as Mr. Huntington a wrongly attributed picture of such importance.

Although the picture was in New York at the time of the suit, this was brought in London and Mr. Huntington's testimony was taken here and sent over. The situation was, for these reasons, not only unprecedented but most extraordinary, and the AMERICAN ART NEWS, in the interest of both the American art trade and collectors, made a thorough investigation of the matter.

Story of the Suit.

It was ascertained that some time after Mr. Huntington's purchase of the picture here, and while it hung in his then apartments at the Metropolitan Club, where it was seen by many of his friends, he offered it to the organizers of an exhibition of early English portraits here. To his surprise the offer was respectfully declined, and on investigation Mr. Huntington learned that Romney's authorship of the work was questioned. The selling firm of Lewis and Simmons, on Mr. Huntington's bringing the matter to their attention, were equally surprised, as they asserted they had purchased the work in entire good faith on the testimony as to its validity and merits, as also their knowledge of its provenance, of the well-known authorities on the life and works of Romney and the joint authors of the accepted standard book on his life and work, namely Messrs. T. Humphry Ward and W. E. Roberts of London, who were respectively the art critic of the London

Times and the well-known English art compiler, cataloger and author. They also asserted that they had sold the picture to Mr. Huntington in entire good faith and, convinced as they were from the testimony of what they considered the best authorities in England on Romney and his work, they declined to take back the picture as Mr. Huntington requested, or to return him the amount he had paid for it. Then followed the suit, which, after a year and a half's delay, has finally been decided, but in a manner most unexpected to both plaintiff and defendants.

The Witnesses in the Case.

The suit, which was tried in London before Justices Darling, Lush, Sankey and Shearman of the King's Bench, without a jury, must have been most interesting. The picture in controversy was exhibited in Court, together with four other examples of Romney which were unquestioned.

The witnesses for Lewis and Simmons

Hon. John Collier, the artist, and Mr. Vickers, an art dealer, all of whom agreed the picture was not by Romney. Sir Walter Armstrong testified he had never heard of Mrs. Siddons sitting for the painter.

Picture by Ozias Humphrey.

The submission to the Court of the original sketch for the picture by Ozias Humphrey, early English portraitist and a friend and contemporary of Romney, but better known as one of the most celebrated of early English miniature painters (a number of his miniatures are in the Pierpont Morgan collection), was not only a most unprecedented and sensational occurrence, but of course decided the case at once, as told above.

"No Fraud or Underhand Dealing."

The following details of the ending of this remarkable case were received by cable from London just as the ART NEWS goes to press:

Justice Darling, in delivering the judg-



THE PICTURE IN THE CASE

Ozias Humphrey (1742-1810)

Wrongly attributed to Romney and which led to a famous law suit in London.

included Mr. A. G. Konody, the well-known art writer, who confounded Dr. Bode by proving that the bust the latter had proudly acquired in London some years ago as by Leonardo da Vinci was the work of Lucas, a modern English sculptor only then recently deceased; Mr. S. L. Baldry, art critic of the London Sunday Observer; Sir William B. Richmond, R. A., K. C. B., Slade Professor at Oxford; Mr. Edward Rimbault Dibdin, Director of the Walker Art Gallery, Liverpool; Mr. Hawes Turner, a keeper for 30 years at the National Gallery; Mr. A. G. Temple, art advisor to the Corporation of London; Mr. Henry Pickersgill Cunliffe, a well-known private collector; Mr. Langton Douglas, Director of the National Gallery at Dublin; Mr. William McKay, author of the "Work of Hopper"; Mr. Henry Hornfeck, a well-known art writer, and Mr. T. Humphry Ward, as said above, art critic of the London Times. All these gentlemen testified to the validity of the picture.

Mr. Huntington's witnesses included Sir Luke Fildes, R. A.; Sir Walter Armstrong, author of a biography of Romney and formerly Director of the National Gallery;

ment, said in part: "I think I ought to say a word or two as to the manner in which this case has concluded. The case has given rise to a most interesting speculation and many people were called on both sides, who gave it as their honest opinion, an opinion which they fortified by instances and criticisms of the picture, some that it was undoubtedly by Romney, some that it most undoubtedly was not by Romney, and some, having very few data to go upon, expressed the opinion, merely as an opinion, that it was by Ozias Humphrey, it has been proved to demonstration that the picture is by Ozias Humphrey, and therefore, not by Romney, but whether what has been brought out this morning had come out or not unless Mr. Leslie Scott (attorney for the defendants) had been able to change my mind altogether by his address to me today, I should have delivered judgment exactly as I am going to do. The investigation has altogether been a very remarkable one and the end of it is in the truest sense dramatic. I think that I ought not to close the case without saying that it was an action simply upon a guarantee, that

(Continued on page 2)

THE PROPOSED ART TARIFF.

Will the proposed tariff of 10% on art affect the importation of art works to this country?

Should the American art dealer, for patriotic reasons favor the call of the U. S. Government for increased revenue during war time?

The AMERICAN ART NEWS has made a careful canvass among the Metropolitan art dealers and auctioneers, and herewith presents their views on this proposed duty, which will doubtless greatly influence art importations to America. Opinions are about equally divided on the question of the new tariff. Some welcome the proposed duty, if as a war measure only, and others contend that art is educational, and therefore should be free from taxation.

During the XV century Rome was the great art center of the world, then followed in turn the cities of north Italy and the Netherlands, followed by the French Renaissance, Paris was the art capital, and later during the XVIII and XIX centuries, London was pre-eminently the world's art mart.

With the great world war in progress, and despite the menace of the submarine, the United States has become the world's art mart, and has even in these times, many famous and rare objects of art, and others are gradually coming to these shores, to enrich private collections, and the great art museums of this country.

It is pointed out that the late J. Pierpont Morgan did not bring over his remarkable collection worth millions, and including many rare treasures of art gathered in Europe, until the art tariff had been removed.

Eventually the Metropolitan Museum received many of the valuable paintings and objects of art in the Morgan collection. Interviews with the representative dealers in art on Fifth Ave., the great highway of art in the Metropolitan in relation to the proposed art tariff follow:

Mr. Roland F. Knoedler of the Knoedler Galleries, 556 Fifth Avenue, said: "I have always been opposed to a duty on art, and think the more fine works of art that find their way to this country, the better it is from an educational point of view. As a source of revenue the duty that could be levied on art would be so small or nominal that it would not compensate for the injury done to the educational advantages to be derived from art. Besides American artists do not want a duty on art.

"If only a temporary or war measure, the proposed art tariff might prevent the importation of many paintings and objects of art that otherwise might come to this country. This is true especially at this time when the war risks and insurance are so great and costly, with an increase already of at least 10% on the value of paintings.

"If a tariff is imposed, it is my belief that it should be a specific duty, for the reason that it would prevent the importation of many mediocre works, and would not, on the other hand prevent fine works being imported, as it would make very little addition to their artistic value."

"For the past one hundred years," continued Mr. Knoedler, "England has really been the home for great collections of art of all schools."

"The reason is that England has always allowed objects of art to enter free. If, during the Napoleonic era, there had been a duty on art, the chances are they would not have secured the vast number of art treasures in England, that country possesses.

"One of the great collections taken to England during this period (that of Napoleon I) was the Orleans, which was dispersed in London after the French Revolution. Eventually some of the great works in this collection came to America. I might mention, for instance, Rembrandt's 'The Mill,' in the Widener collection, Philadelphia, and two rare Van Dycks, the portraits of Snyder, the artist, and his wife, and the two wonderful examples of Paul Veronese, in the Henry C. Frick collection."

In Favor of an Art Tariff.

Mr. Stevenson Scott, of Scott & Fowles, of 590 Fifth Avenue, who has imported many valuable pictures from across the Atlantic, expressed much interest in the proposed tariff on art, and favors the contemplated measure. He said: "I am quite agreeable to the proposed art tariff. I believe that it is the patriotic thing to do, and certainly am not raising objections to the proposed measure. I would not even care if the duty was made permanent, for I believe that a tariff of, say 10% or 15%, is not prohibitive. If a tariff was prohibi-

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THE ROMNEY WAS A HUMPHREY.

(Continued from page 1)

ferred to will find it possible to accept this picture which Mr. Lewis generously offers. I think it has a historic interest and so many people have given evidence that there is so much good in the picture that I think it is worthy to find a place in a collection where not every work is a chef d'oeuvre."

Plaintiff's Attorney's Opinion.

Sir John Simon, attorney for the plaintiff said: "This certainly is a very dramatic conclusion to what has been a most unusually interesting case. I wish to acknowledge the candor and fairness with which the case has been dealt with, not only by my opponent but by those instructing him on the part of the defendants that the guarantees are admitted to have been proved to be unfounded, and if no English gallery cared to have it, Mr. Lewis would offer it to the Metropolitan Museum of N. Y.; Mr. Lewis' reasons for thinking the work may be interesting to the Nat'l Portrait Gallery is that there seems to be evidence that the two ladies in the picture by Ozias Humphrey were in fact the two Ladies Waldengrave, and therefore are portraits of two well known ladies of that time.

Defendant's Lawyer Springs Sensation.

Mr. Leslie Scott, Attorney for Lewis and Simmons, made the following sensational statement when the Court opened May 23: "My lord, I was going to call this morning, Mr. Langton Douglas, curator of the Dublin Art Gallery, who took the same view as the other 'experts' I called that this was a picture by Romney, but since the hearing yesterday a very dramatic thing has happened. A photograph of an original sketch by Ozias Humphrey, with his initial O. H. at the foot of the sketch (the H inside encircled by the O) which as my friend, Sir John Simon pointed out, was Ozias Humphrey's method of signature when he signed his paintings, has come into the possession of my client, Mr. Lewis. For reasons that I need not go into in detail, and which I mentioned to your Lordship in your private room this morning, that photograph was lent confidentially to Mr. Chetham, my solicitor, but on Mr. Lewis seeing the photograph he felt it essential in the interests of justice that it should be brought to your Lordship's knowledge.

"That sketch by Ozias Humphrey, of which I hold the photograph now in my hands, is undoubtedly a sketch which was made for the picture which Mr. Lewis and his partner, Mr. Simmons, and so many distinguished 'experts' who had advised them, thought was a picture by Romney, the picture in dispute in this case is not identical with the picture because the lady whose hand is outstretched in the picture, has, in the sketch, her hand bent to her head, but the general pose of the two figures is identical and the hand that we have described as the hand 'akimbo' of the white figure in the picture is precisely the same."

Justice Darling stated that the sketch had

been shown to him by Mr. Leslie Scott in the presence of Sir John Simon, and that "there cannot be the slightest doubt that it is the original sketch which was made for this very picture." Mr. Scott said the sketch was in the library of the Royal Academy, but he believed not under the name of Ozias Humphrey that the sketch was by Humphrey was indisputable and his client, Mr. Lewis, in those circumstances of course recognized that there was an end of the case, that he had throughout the case, wanted every possible information presented that could throw any light upon the question in dispute, without regard to any technical rules of evidence, and had invited the fullest investigation, and further, did not want to rely upon any technical defenses such as might have been raised under the American law in the circumstances. Mr. Scott said, also, that Mr. Lewis, through him, desired to say to the Court that he consented at once to take the picture back and to repay to Mr. Huntington the £20,000 which he had paid for the picture, with interest, since the date of payment; that he would further undertake to pay the taxed costs of the action, of course, very heavy, and, in addition, desired to say that he wished to offer the picture which is now proved beyond doubt to be a picture painted by Ozias Humphrey and therefore practically the only important work in oils surviving of that artist, to the National Gallery or the Royal Academy.

History of Ozias Humphrey.

Ozias Humphrey was born at Honiton, Devonshire, England, in 1742, and was educated in the grammar school of that town. His early passion for drawing induced his parents to send him to London where he frequented the drawing school of William Shipley—studying casts from antique statues recently imported from Italy, and placed at the disposal of students by the liberality of the Duke of Richmond. The death of his father caused his return to Devonshire.

Unable to be placed, according to his desire, with Sir Joshua Reynolds, he was engaged by Samuel Collins, a miniature painter, of some eminence, at Bath, where he remained two years and then succeeded to the business when Collins moved to Dublin. In 1763, encouraged and invited by Sir Joshua Reynolds to settle near him in London, he exhibited in 1766 at Spring Gardens a miniature portrait of John Mealing, the old and well-known model of the Royal Academy, which was greatly admired, and purchased by the King, who commissioned him to paint miniatures of the Queen and other members of the Royal Family.

After a severe accident—a fall from his horse—which affected his head (1772), he followed the advice of his friends and joined Romney in a journey to Rome, where he remained four years studying oil painting. In 1777, he returned home, painting generally in oil until early in the year 1785, when he embarked for India. He visited the courts of Moorshedabad, Benares and Lucknow, and painted several large miniatures of princes, nabobs and other persons of distinction. Ill health forced him to return to England in 1788. He resumed miniature painting, and exhibited several works which were much admired and which confirmed his former reputation.

He was elected Associate of the Royal Academy in 1779, and an Academician in 1791. His sight became much affected about this time and he was obliged to relinquish miniature painting. He made some experiments in crayons, and succeeded so well that he devoted his whole attention to this branch of art, and was for some time its chief representative. His sight completely failed in 1797, and the portraits of the Prince and Princess of Orange were his last productions. The remainder of his life was passed at Kingston, until a few months before his death in London, March 9, 1810.

His genius as an artist was perfected by his unceasing work; his design is always tasteful and correct; his coloring, especially in his miniature and crayon drawings, rich and harmonious.

Many interesting papers concerning his work, his memorandum and account books are preserved in the British Museum.

Estimates of Humphrey.

Dr. Geo. C. Williamson, in his "Portrait Miniatures," in the chapter on XVIII century miniatures, says:

"Ozias Humphrey must certainly be mentioned next to John Smart, as his work is equally meritorious, marked by the same level color, equality of surface, elaborate finish, and silky texture—closely akin to the work of an enamel. His miniatures are, as a rule, signed by his initials. One of the characteristics of his work is to be noted in the shape of the eyes; he was fond of a long, narrow eye, very full, resembling that of a gazelle or deer; a languorous or sad look is almost always seen in the faces of his women. Elaborate backgrounds are in most of his pictures. Although a disappointed man in many ways, yet a person of sympathetic tenderness, and with a large circle of friends."

Mr. Dudley Heath's work on "Miniatures" contains the following appreciation of Ozias Humphrey:

"His life-size portraits in oil are admirable, if somewhat reminiscent of Reynolds; his crayon drawings show feeling of refinement and correct draughtsmanship; his work stands out for beauty of execution, mellowness of color and tone, and graceful arrangement. The portraits in the Royal collection at Windsor, give an excellent idea of their source of inspiration."

Romney painted a fine portrait of his friend Humphrey, now at Knole, where much of Ozias Humphrey's work was done, notably the celebrated series in the Wallace collection.

J. J. Foster, in "Miniature Painters, British and Foreign," says: "On his (Humphrey's) return from Italy in 1777 he painted in oils and exhibited full-lengths at the Academy, in all 48 portraits. . . . His labors at Knole, where he executed a number of miniatures from portraits for the Duke of Dorset, affected his eyesight. . . . Later he became crayon portrait painter to the King. . . . There is a well-known mezzotint of him by Valentine Green, after G. Romney."

Proper speaks of Romney's portrait of Mrs. Yates, the well-known actress, as the "Tragic Muse," painted before the journey to Rome with Humphrey, and of the unfavorable impression it made upon Garrick, whose opinion was asked by the young artist. The picture was unfavorably compared with Sir Joshua Reynolds's celebrated portrait of Mrs. Siddons in the same character.

THE PROPOSED ART TARIFF

(Continued from page 1)

tive then the importation of works of art might dwindle, but a reasonable tariff in my opinion, would not interfere with the importation of art works."

Another View of the Proposed Duty.

Both Messrs. Harold and Walter Ehrich of the Ehrich Galleries, 707 Fifth Ave., are opposed to any art tariff.

Mr. Harold Ehrich said: "In regard to our feeling toward the proposed 10% tariff, or duty on art, we are pleased to state that we are absolutely and unequivocally against any such tariff, or in fact any tariff on art works."

"It is true that a number of dealers are inclined to welcome such a tariff, for they claim that it will keep out the foreign dealer, who comes over here for only a short time, shows his goods at a hotel, takes his profits and departs without paying the yearly running expenses, etc., of maintaining a permanent place of business in New York or anywhere in the country. We must say that we do not sympathize with this point of view in any way. Let the foreign importer or anyone who brings really worth while art works, come to this country unhampered by any duty or restrictions."

"Every fine work that is sold in the United States is really a benefit to the whole country. It raises the artistic standard. It is true that many of these go into private collections, but almost without exception, they are, ultimately, either displayed for a short time or go into public collections by request, or re-sale."

"We can point out several instances, such as the Benjamin Altman collection, the John G. Johnson collection of Phila., and the Yerkes collection, which came up for sale, and were dispersed into many collections."

"It is always wrong," continued Mr. Ehrich, "to try and curb the importation of art works. Much rather would I see an export duty put upon them. At the present time there is no need of this, but if we continue to acquire the many wonderful artistic works purchased within the last

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Advocates An Equal Art Tariff.

Mr. Joseph Durand-Ruel of Durand-Ruel & Sons, 12 East 57 St., New York, and Paris, believes that no discrimination should be manifested in an art tariff. He said: "I believe that an art tariff should be equal for modern and antique art works, and that all curios, marbles and statuary should be taxed alike."

For Patriotic Reasons.

Mr. E. M. Sperling of the Francois Kleinberger Galleries, 709 Fifth Ave., sounded a patriotic note when he said: "If a war measure, all art dealers will welcome the proposed tariff of 10% on art, for they are as patriotic as anybody else, and they will gladly contribute to the cause. But we would earnestly protest against a permanent duty on art, for in no country is such a tax or tariff in operation. Since the tariff on art was removed this country has been enriched by some wonderful collections and famous art works, notably the collection formed by the late J. Pierpont Morgan, for example. Mr. Morgan waited until the tariff on art was removed, and then he transported his art treasures to America."

Approves An Art Tariff.

"As a war measure," said Mr. D. G. Kelekian, of 709 Fifth Ave., "I am in favor of the proposed tariff, but not as a permanent duty."

Mr. Kelekian pointed out that the duty on rugs is now 50%, and he maintains that a XV or XVI century rug is just as much a work of art as a painting.

"During the past four months," he said, "instead of paying some \$400, I have paid about \$5,000 for the increased cost of transportation of art works, and for insurance." "I hope," he concluded, "that the new duty is only a war measure, and not a permanent tariff."

Opposed to Art Tariff.

Mr. Felix Wildenstein of the Gimpel & Wildenstein Galleries, of 647 Fifth Ave., declared emphatically that he was not in favor of an art tariff.

He said: "Naturally I feel that a tariff on art should not exist. It is really outrageous that art works should be taxed, for I believe that such a measure would effect commerce between the United States and her Allies, France and England. Already the problem of transportation and high insurance have to be taken into consideration by the dealers, and I believe that patriotism can be shown in some other way than by taxing art. For, after all, art is not a luxury, but it is educational and a benefit to the entire country, as illustrated for instance in the great museums of the land."

Favor Proposed Duty.

The Reinhardt Galleries, 565 Fifth Ave., favor the proposed tariff of 10% on art.

Mr. Paul Reinhardt said: "The proposed tariff is all right for the duration of the war, for I believe that it gives everybody a chance to 'do their bit.' We want every-

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To have aroused in England in wartime an interest which might even justify the title of an excitement, would seem to betoken in the world of art the advent of an artist of more than common talent. This distinction belongs to the Polish sculptor, Jacob Epstein, whose works are at present drawing all London to the unpretentious little gallery of Leicester Square where some 26 bronzes and plaster casts, mostly portrait studies, reveal the latest stage at which this man of many phases has arrived. To the English race sculpture would as a rule appear to make a less direct appeal than painting and its enthusiastic acclaim of a new light in regard to this art must therefore indicate qualities of an unusual order. What these qualities are it is by no means easy to define for both critics and public differ among themselves as to what is admirable and what is defective, that which is lauded by one section, being frequently condemned by another. But when all has been said, it is agreed that there has been no more stimulating event in the artistic world since the advent of Mestrovic into our midst a couple of years ago.

Curiously enough, despite the various experiments in sculpture which Epstein has made, each has been somewhat in the nature of a surprise and it can hardly be claimed that any has been the logical sequence of the other. Herein no doubt lies his weakness—or perhaps his strength? The present exhibition, if we except two items to which I shall refer later is less in the nature of a challenge than has been the case at his previous shows. One hardly recognizes in it the sculptor of the Oscar Wilde Monument or of those figures above the Medical Hall which aroused such virulent criticism in the early days of his development. One sees rather a man of ultra-modernity modifying accepted laws to suit his own individual vision and using every artifice invented from archaic times down to the present to heighten the extreme expressiveness of his technique. Thus his portrait busts become something more than mere representations, something more than criticisms in metal and stone, they become types suggestive of racial forces speaking through the individual, abstractions that are eloquent of life as he sees it today, a sort of philosophical rendering of the experiences which belong to himself and the world around him.

Sculptors' Portrait Busts.

The portrait bust reproduced in this issue is that of Augustus John, the artist who may be said to be exercising the same influence in painting as Epstein is wielding in sculpture. It is shown at the Leicester Galleries in plaster, and it is interesting to contrast it with the bust of Admiral Fisher in bronze. The John head is no less virile, no less arresting in its force and intensity, but it is the head of a man who has not yet completely "arrived," from whose gifts something has been missed; the head of

Fisher on the other hand suggests accomplishment almost to the verge of caricature, a realization of the man's individuality which has inspired the sculptor even to the point of over-emphasis.

It has been the fashion to label Epstein "unhealthy," and to find much that is degenerate in his work. I must confess, however, that in his latest achievements, such defects would have to be very carefully sought for. Although in the portraits of the women, there is a certain restlessness, a distinct dissatisfaction, which reflects but ill upon modern conditions, it would be unfair to speak of them as being imbued with any feeling of degeneracy. The beauty of Epstein's technique shows itself particularly forcibly in these heads, and in each he seems to bring to bear a style completely differing from the rest. One is severe, restrained, another fantastic, intriguing, a third sheerly realistic, a fourth elusive in its subtlety, as if the artist were bent upon displaying his versatility and his command of technique.

But there is an Epstein whom I find it difficult to take quite seriously; it is the Epstein of the marble "Venus" and the granite "Mother and Child." These typify a return to the days when the sculptor, after submitting himself to the influence of the art of the Ancient Egyptians and Assyrians, found his inspiration in the products of the South Sea Islanders and of the negroid races. I have no doubt that the critics who profess to discover profound and symbolical truths in these pieces are sincere in their protestations, but to me they are entirely wanting in expressiveness, and I can see nothing but distortion in their line and mass. I have even a shrewd idea that the sculptor may be playing a freakish game in them in order to see how far he can begot criticism, for which I am convinced he has very little respect.

If they are on the other hand, frank experiments, it is possible that they may prove but an intermediate stage in the attainment of a goal and that the art which has created them but imperfectly may ultimately express itself in a more concise and convincing manner. That Epstein has yet completely found himself or even realized his own powers cannot be contended. Herein lies perhaps the greatest hope, for he represents one of the most powerful forces in the latterday world of art and if this force be but fully developed, and along the best lines, it is impossible to predict what may lie in store.

L. G. S.

WASHINGTON.

At the Veerhoff Galleries Mrs. Bertha Lum is showing a collection of wood block prints mostly of Japanese subjects done with much delicacy. Mrs. Lum like Helen Hyde has lived many years in Japan and while losing nothing of her personality, has absorbed much of the native skill.

An exhibition of wild fowl shooting and other sporting subjects by Frank W. Benson is now on at the Dayton Galleries.

The Gardiner Greene Hubbard National Collection is now on view at the Library of Congress. This constitutes several hundred etchings, aquatints and lithographs recently purchased for the collection through the Hubbard purchase fund and includes the works of artists of all periods and nationalities. There is arranged in the center of this Pavilion of the Library a valuable technical exhibit showing the various methods of etching and engraving.

C. C. C.

ART BOOK REVIEW.

PAUL MANSHIP—A Critical Essay on His Sculpture and an Iconography, by A. E. Gallatin. John Lane Co., N. Y.

Mr. Gallatin's monograph on Paul Manship is well designated by the author, "a critical essay," for in this short study devoted to the sculptor, his career, methods, inspirations and achievements are passed in review in masterly fashion, and his place among modern artists well defined. Mr. Gallatin notes the influence on his genius of his early studies of the work of Michelangelo and Donatello, and of Hellenic art—"the purest of all fountain heads," as also, later on, of the art of India, and he applies to Mr. Manship, Sir Joshua Reynolds' assertion, "that the more extensive your acquaintance is with the works of those who have excelled, the more extensive will be your power of invention." The passing influence of Rodin is also commented on, and the final judgment dwells on the perfection of craftsmanship that characterizes the sculptor's work.

The Iconography following the essay, and the eight plates grouped at the end of the little volume, are valuable additions.

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TORONTO.

The fourth annual exhibition of the Canadian etchers is on at the Art Museum of the Grange. To those who are enthusiastic about etchings in the various processes, the exhibit is of especial interest—for to the colored aquatint, which is such a favorite with all—has been added the one tone aquatint, which brings out the half-tones for the middle distance in a landscape etching so well. One of the latest artists showing specimens in that style is Mrs. A. Dickson Patterson. Her mezzotints and colored aquatints are also worthy of special attention. An aquatint of the Statue of Victory, bearing her signature, appeared in a recent number of The Studio.

The plate as well as a proof and finished etching of the Buffalo Historical Museum by F. W. Jopling is of special interest and is one of the best examples of dry-point etching. Mr. Jopling also has a beautiful mezzotint of the "Whirlpool Rapids," illuminated. John Cotton is well represented in colored aquatints and line etchings, as well as mezzotints. Eugene Beaupre depicts child life very charmingly in line etching. W. R. Stark has adopted birds as well as animals as subjects for his lovely colored aquatints. F. W. Netherland has examples of word engraving, and C. W. Simpson dry-point etchings. Herbert Raime's work is, as usual, of the highest standard—and is always the most interesting work of the exhibition. George Fawcett has some fine etchings of Winnipeg. H. Ivan Neilson shows line etchings of different parts of Quebec.

Lyeth Russell, R. B. A., and Lewis E. Smith of London, show some beautiful etchings of English scenery. Owen Staples has an interesting line etching of the Quebec market; William J. Thompson, T. J. Green, Clarence Japson, W. J. Phillips, Ernest Fosbery, James Crockart, William J. Wood, W. W. Alexander and Dorothy Stevens are all well represented in their different styles of etching.

Four demonstrations of different styles of etching were arranged for each Saturday.

Through the courtesy of the Curator of the Grange space has not been lacking this year for the fine large exhibit of photographs assembled from many and various countries. The lighting is good and the exhibits are well placed. The gold medal was awarded to Mr. James W. Doolittle of San Francisco, for his girls head. It must have been a difficult task for the jury of selection to make the award for this gold medal when the work was all so excellent. The jury was composed of G. A. Reid, Principal of Ontario College of Art, C. M. Manley, Capt. S. I. Bartlett and Charles Aylett.

MUSEUM ASS'N MEETING.

How to increase the practical usefulness of museums was the chief topic at the twelfth annual meeting of the American Association of Museums, which was in session here this week. Members of the staffs of the Metropolitan Museum of Art and the American Museum of Natural History led in the discussion of this subject.

The first session Monday was held at the American Museum of Natural History, with Henry R. Rowland, director of the association, presiding. Among the papers read were two on the training of museum workers by Miss Edith R. Abbott and Homer R. Dill. Tuesday's sessions took place at the Metropolitan Museum, with Robert W. de Forest presiding in the morning and Edward Robinson, the director, in the afternoon. Display in museums and the relation of the museum to the producer were the chief topics discussed. Mrs. Schuyler Van Rensselaer talked on "The Visitors' Point of View," W. Frank Purdy on "Gallery Arrangement," and Thomas E. Kirby, of the American Art Association on "The Art Market." In the evening, Dr. C. H. Townsend, of the New York Aquarium conducted an inspection of that institution and spoke on its administration.

Other topics were taken up at the Natural History Museum, Thursday, when Miss Delia I. Griffin talked on "Americanization Through Drama with the Aid of Museums," and Dr. G. Clyde Fisher demonstrated "The Pedagogy of Motion Pictures." The formal sessions ended Thursday night, with Friday and Saturday devoted to visits to other New York museums.

William J. Baer, is exhibiting eighteen of his oils, and two cases of miniatures at the East Orange Public Library, East Orange, N. J.

The exhibition is particularly appropriate, since Mr. Baer lives in East Orange, although he maintains his studio in N. Y.

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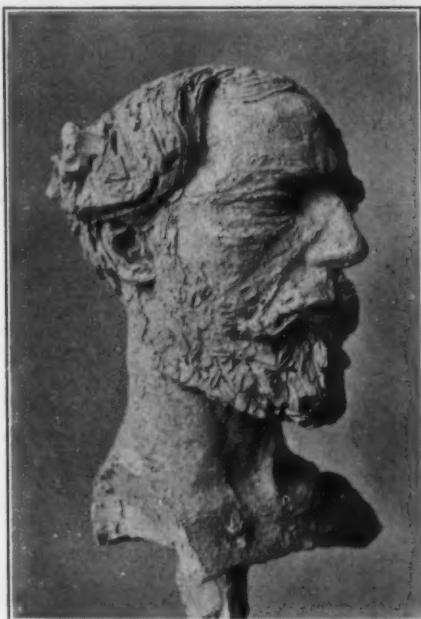
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AUGUSTUS E. JOHN
By Jacob Epstein

Memorial to Southern Soldiers.

Work on the Stone Mountain (Georgia) monument to Confederate soldiers has started. Steps have already been constructed down the side of the mountain to the points where the monument is to be carved. There will be eleven flights of steps, each flight ending in a platform, and the final flight, 400 feet above the ground, will have an immense platform, strong enough to support heavy machinery. This will form the base for the workers where the carving of the monument will begin. It is stated that the 17,000 feet of lumber which are to be used for the construction of these steps have been hauled up the mountain-side by oxen.

A cable car, swung from the highest platform, will enable the workmen to reach any point desired, and all the figures in the monument will be carved from this suspended car. In the first place, the figures will be painted on the mountain side by the sculptor, Gutzon Borglum, who originated the project of this gigantic monument. These will then be blocked out by the stone cutters, and Mr. Borglum will give the finishing touches to the work.

The most noted Confederate generals will be depicted in the foreground, these figures measuring 50 feet, or more, in height. The most famous, Lee and Jackson, will be represented on horseback.

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By Jacob Epstein

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BUREAU OF EXPERTIZING.

Advice as to the placing at public or private sale of art work of all kinds, pictures, sculptures, furniture, bibelots, etc., will be given at the office of the AMERICAN ART NEWS, and also counsel as to the value of art works and the obtaining of the best "expert" opinion on the same. For these services a nominal fee will be charged. Persons having art works and desirous of disposing or obtaining an idea of their value will find our service on these lines a saving of time, and, in many instances, of unnecessary expense. It is guaranteed that any opinion given will be so given without regard to personal or commercial motives.

SPECIAL ANNOUNCEMENT.

SUMMER ISSUES.

After this issue the AMERICAN ART NEWS will be published, as usual during the summer, monthly until Saturday, October 13, next, when the weekly issues will be resumed, and a new volume will begin.

The regular monthly summer issues will be published on Saturdays, June 15, July 14, August 18 and September 15.

TO "A SUBSCRIBER."

[If the writer of the letter signed "A Subscriber for Several Years" will kindly send us, in confidence, his name and address, we will be pleased to reply to him personally.—Ed.]

The Detroit Museum, according to its Bulletin, is planning to acquire by popular subscription a fine example of the work of Gaston La Touche. The title is "Hallali," the cry that calls hunters to the final scene.

A painting depicting Abraham Lincoln life size, as he stood upon the platform, engaged in one of his debates with Stephen A. Douglas, was recently completed by Robert M. Root, of Shelbyville, Ill. The painting will be hung in the Shelby county court house.

ART SUIT'S DRAMATIC CLOSE.

The sensational and remarkable ending on Wednesday last in London, of the interesting case of Huntington vs. Lewis and Simmons, and which is fully told in our news columns, proves again, if former proof were wanting, the falsity of the popular belief in the infallibility of art "experts." After some days' trial, and the testimony of some of the best known artists, art writers and critics, and Museum Directors in the United Kingdom, for and against Romney's authorship of the now famous double portrait of Mrs. Siddons and her sister Fanny Kemble (reproduced on another page of this issue), the unexpected submission by the defendants' attorneys of the original sketch for the picture by the celebrated early English miniaturist and portrait painter, Ozias Humphrey (a sketch of whose career appears elsewhere in our columns), and which proved Humphrey, the friend and contemporary of Romney, to be the painter of the picture in controversy, settled the case at once.

When the suit was first brought in October, 1915, we said in the course of a long editorial on the subject, written in the general interest of the art trade and collectors, in part as follows:

"The absence of motive to defraud and in the case in question, the seeming impossibility of belief that an old and reputable art firm, would be so foolish, to say the least, as to wilfully and knowingly attempt to defraud a wealthy collector and a valued patron and to hazard the loss of his most desirable custom, and the further fact that, probably much against their will, they are contesting the suit to uphold their action and reputation, should, in our opinion, and without any reflection upon or disrespect to Mr. Huntington, who has come to think himself deceived and is naturally aggrieved thereby, gain for them the sympathy of all reputable dealers, who may, any day, find themselves in a similar position, and through no fault of their own."

"The occurrence is regrettable because it tends to disturb the minds of many American art lovers and collectors, who argue that if so prominent, and presumably so intelligent and well-informed a collector as Mr. Huntington could have been deceived in so notable a picture, and so long established and reputable a house as Lewis and Simmons, could also have been deceived as to the validity of a work by such a master as Romney—of what avail are study and knowledge on the part of a collector, and of what service are the guarantees of even leading and reputable art firms?"

"And yet, it seems to us, that there is not, and should not be any real cause for such a feeling or conclusion, from this incident, on the part of art lovers or collectors."

"The good faith of the sellers of this canvas, it also seems to us, cannot be questioned, and this being the case, and with any suspicion of dishonesty or fraud on their part eliminated, the art world can the more calmly watch the trial of the suit and draw valuable lessons from its progress and result. It is unbelievable that a house like Lewis and Simmons would purposely sell and for so large an amount, to such a collector, as Mr. Huntington, a picture they knew to be spurious, or, in the vernacular, a 'Fake.' To put the case on a low plane they are certainly not fools."

"We understand that Lewis and Simmons had the best possible advice from the best known authorities in England on the work of Romney, on the canvas, and which authorities they will presumably produce as witnesses when the suit is tried, before they even offered the picture to Mr. Huntington. The picture was seen and admired while it hung in the Metropolitan Club in this city by dealers, critics and art lovers, and not questioned—and this would seem to endorse their own judgment and that of the authorities they consulted upon the validity of the work. We hold no brief for Lewis and Simmons, and we argue solely from the statements published, and other information in our possession, not obtained from them."

The result of the case would seem to entirely prove the correctness of our judgment, when it was first brought in 1915. While the defend-

ants have lost, they have lost with honor, for the result in no way brings with it any reflection upon their good faith or honesty of dealing. They did not sell Mr. Huntington a "fake" or "bogus" picture, but one which they had every reason to believe was the work of Romney. When so many and prominent so-called "experts" and authorities as they produced to testify to the validity of the picture, could be so deceived, as to its authorship, why should the defendants be blamed? And the picture is proven to be the work—not of some unknown artist or clever forger or imitator—but that of one of the most illustrious of English miniature painters and a painter also of large oil portraits of renown.

A mistaken attribution, and a most honestly mistaken one, does not convict anyone of fraud or dishonesty. Dr. Bode, the eminent Berlin art authority "went wrong" on the Leonardo da Vinci bust, and even Messrs. Ward and Roberts, who were really responsible for the selling of the picture as by Romney to Mr. Huntington can afford to smile and mention Dr. Bode.

THE COMING ART TARIFF.

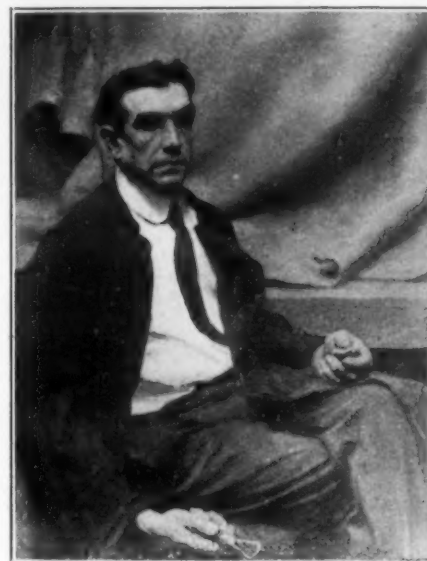
We give much and deserved space in this, our last weekly issue, to the presentation of the varying views of the New York dealers on the tariff of 10%, which Congress proposes and, as it now looks, will almost certainly impose on all imported art works, old and modern, and of each and every description.

The argument advanced by those dealers who favor and those who oppose the proposed duty, have a strangely familiar sound, and it is significant that a rereading of the same discussion, when the duty was virtually removed a few years ago—proves that those who are now quoted as for or against such duty have not changed their views on the matter one iota.

Only one new note, and that one of patriotism enters into the discussion of an art duty at the present juncture, and the striking of this note, even by some of those who are opposed to a duty on general principles—is creditable to them.

We notice that Mr. Robert W. De Forest, President of the Metropolitan Museum, and who was one of the leaders in the fight for free art when the duty was finally removed—has not changed his convictions, and at the banquet of the annual Federation of Arts Convention in Washington last week—expressed himself adversely to the proposed duty. The Federation would seem to have lost a real opportunity for practical service to the art interests of the country in not devoting more time and taking up more vigorously the subject of an art duty, and in not deciding on some definite course of action regarding the matter, and its time would seemingly have been far better devoted to this most important of questions than to the reading of and listening to long papers, mostly on Academic subjects. But organizations like the Art Federation are seldom practical.

OBITUARY.



BELA L. PRATT

Portrait by Howard E. Smith

Bela Lyon Pratt, in the first rank of modern American sculptors, died in Boston, May 19 last, following an illness that began with a heart attack in April. A few days ago he became seriously ill.

Mr. Pratt, was 49 years old, a native of Norwich, Conn., and had been an instructor in modelling in the Boston Museum since 1893. In the last fifteen years he produced many works in sculpture including groups, tablets, busts and medallions. He was a member of the National Academy of Arts and the National Sculpture Society.

His more recent works include the symbolic figures of "Science and Art" which flank the main entrance to the Boston Public Library; the statue of Edward Everett Hale in the Boston Public Garden and a statue of Nathan Hale on the Yale campus. For the Congressional Library at Washington he designed six seven-foot spandrel figures, a twelve foot figure of "Philosophy" and a series of four medallions, "The Seasons." The most ambitious of his creations were the two colossal groups on the peristyle at the Chicago World's Fair.

Perhaps his best known work, and one that brought him deserved fame, is his statue of Nathan Hale at Yale.

Mr. Charles H. Dorr, in an article in the "Architectural Record," June, 1914, gives the following interesting details of the late sculptor's life:

"The artistic career of Bela Pratt dates almost from his early childhood. He entered the Yale School of Fine Arts at the age of sixteen, and later became a member of the Art Students' League, where he studied with the American masters, Augustus Saint-Gaudens, and William M. Chase. While a pupil in the Art League, he also received instructions from Saint-Gaudens in the studio of the famous American sculptor, and in 1890, the young artist joined the art colony in Paris, where he was enrolled in the Beaux Arts. He also studied with Falguière, and while abroad received several medals and prizes. In summing up the work of Bela Pratt and his various examples of decorative sculpture, it may be said, that his sculpture possesses the merit of the Classic type, but is far removed from the Academic. He is gifted with unusual feeling for his subjects, has imagination and is a subtle draughtsman. His art accords him a foremost place with the illustrious American sculptors of today."

Marchesa de Medici (Edith Story).

The Marchesa Peruzzi de Medici died in Florence, Italy last week. She was Miss Edith Story, sister of Julian Story, and when a girl was taken abroad by her father, the late William Wetmore Story, the sculptor, and has since lived in Italy.

The Marchesa was born in Boston in 1847 and was the granddaughter of the late Chief Justice Joseph Story. About forty-five years ago Miss Story married the Marchesi, who directly descended from Catherine de Medici. She was survived by one son, the Marchesi de Medici, who was wounded in the war.

John de Yongh.

John De Yongh, portrait painter, committed suicide in his home at New Rochelle, Monday last.

Mr. De Yongh was sixty-one years old, and was not married. He painted portraits in oil, one of William H. Taft, reproduced extensively in his first Presidential campaign.

Julius H. Baumer.

Julius H. Baumer, a painter resident in Chicago since 1869, is dead, aged 69 years. He was born in Muenster, Westphalia. Among his paintings is a "Lord's Supper."

THE PROPOSED ART TARIFF.

(Continued from page 2)

thing in art brought to this country for educational purposes, and while I favor the tariff now, I believe that it should be removed after the war. Most all great collections go eventually to the nation, so the importation of art should be encouraged. If 10% will aid the government, let them put the duty on objects of art."

Mr. Walter P. Fearon, of the Reinhardt Galleries, also said: "If the proposed duty will help the revenue of the government, from a patriotic point of view, I am in favor of it, just as the financiers of the country contribute to the cause through taxation. All of us should do our part to aid the government."

Also in Favor of Tariff.

Mr. Edmond Bonaventure of the Bonaventure Galleries, 601 Fifth Ave., is in favor of the proposed art tariff.

He said: "I do not think the proposed tariff of 10% is too much, and I believe such a measure will prove protective, as it will prevent many undesirable objects of art from coming to this country."

Another Viewpoint.

Mr. Eugene Bottenweiser of the XVII Century Gallery, 570 Fifth Ave., believes that art should be encouraged, and particularly old Masters. He said: "Old art should be encouraged, and free from taxation. If a tariff is placed on art, it should be applied to new paintings, and not to the old masterpieces."

Welcomes Proposed Duty.

Mr. Louis Ralston of the Ralston Galleries, 567 Fifth Ave., expressed much interest in the tariff discussion, and said: "I am heartily in favor of the proposed tariff of 10% on art. In my opinion it would not keep any fine picture out of the country. On the contrary, I believe that a tariff will restrain itinerant dealers from bringing mediocre art works to this country. The new duty should prove a protective measure, not only to dealers, but to collectors as well. Every one should feel it their duty to assist the government, and cheerfully pay increased taxation, when their country calls."

Will "Narrow" American Art Mart.

Mr. Emil Rey of Arnold Seligmann, Rey and Co., of No. 7 West 36 St., declares himself as opposed to an art tariff, which he believes will "narrow" the American art market in that it will prevent the importation by firms here of the same amount of more valuable art works which now come in free and from which the more discriminating collectors can make their selections. "If," says Mr. Rey, art importing firms here are obliged to pay duty on everything they will only bring in those works already ordered or which they are sure of selling, and for which they will have to charge higher prices than now, to get back the duties paid. This will lead to a lessening of art importations, will induce many collectors to buy through agents or personally in Europe and thus in both ways will "narrow" the art market here with no corresponding benefit to the Government.

Favors Tariff During War.

Mr. C. T. Loo, of Lai-Yuan & Co., 557 Fifth Ave., does not consider the proposed tariff of 10% unreasonable, and said: "In principle I have always been opposed to a duty on art, as I believe that art should be free in every country, in order to encourage it. In Europe it is possible that the governments may put on an export duty, or certain restrictions on art after the war. And if we continued to pay duty in America, that would prevent the importation of art to this country. During the war, however, America is the only real art market, and I do not consider 10% a prohibitive duty."

Favors 10% Tariff.

Mr. Alexander F. Otto, of the firm of Frank Partridge, 741 Fifth Avenue, and London, said: "While I have never been in favor of a duty on antiques or art objects on account of their educational value, nevertheless from a patriotic viewpoint, and to help raise the revenue for financing the war, I am in favor of the proposed tariff of 10% for the duration of the war. "I consider 10% a reasonable and not a prohibitive tariff."

Approves of Art Tariff.

Mr. Sharie, manager of the New York branch of the old and well known house of Yamanawa and Co., No. 254 Fifth Ave., says that he strongly favors the proposed tariff and believes it will be of benefit to those houses which import art works.

Not Opposed to Proposed Duty.

Mr. Charles of London, 718 Fifth Avenue, said: "In regard to the proposed tariff of 10% on art, we are not opposed to it. For after all a 10% duty is not prohibitive, and ought not to interfere with business. The amount of revenue to be derived from this duty would not be large, and in fact almost negligible from the point of view of war financing today."

Decline to Express an Opinion.

Mr. Joseph Duveen, of Duveen Brothers, New York and Paris, declined to express any opinion as to the proposed art duty.

Lewis and Simmons did not wish to express an opinion on the subject.

Charles H. Dorr.

How Arts Convention Treated Subject.

The proposed tariff on art was discussed at the annual convention of the American Fine Arts Federation in Washington last week, but not at length, owing to its being generally thought unpatriotic on the part of the delegates to oppose the proposed tariff at present, and also because the proposed duty of 10% was not thought to be permanent, but only a war tax, which is to include everything now on the free list.

It was said in the Convention that when the war is over there will be a revision of

some \$267 for materials delivered, to which Miss Litzinger interposed as defence and countersuit a claim of some \$4,600 for damages to her pictures, due, she claimed, to poor colors sold her by the defendants, and which was tried in the Madison Ave. and 59 St. Municipal Court before Judge Drake some three weeks ago, the Judge has rendered a verdict for the plaintiffs with costs, but gave Miss Litzinger the sum of \$100 on her counter claim.

Miss Litzinger's witnesses were a Mrs. Ives and Mr. Peyton Boswell, formerly of the N. Y. Herald. For the Messrs. Friederich there appeared Victor D. Hecht, the artist, and Mr. Andriotti the decorator. It is understood that the Messrs. Friederich will appeal the case.

Hanfstaengel's Flagged.

"Forcible decoration of an alien's shop with American flags was done the morning of May 19 for the first time when three

to raise the American flag in front of my store it would of course be for business reasons and that would make me a hypocrite. I think a flag should be respected more than that."—N. Y. World, May 20.

[As the ART NEWS goes to press, the flags have not been removed.—Ed.]

SELIGMANN KEEPS THE SAGAN.

Duc Hélie de Talleyrand-Périgord, husband of Mme. Anna de Castellane, has lost the action instituted in behalf of her son, Howard de Talleyrand-Périgord, Prince de Sagan, to restrain M. Jacques Seligmann, who purchased the mansion formerly occupied by the family at 57 Rue St. Dominique, Paris, from using the name "Hotel de Sagan" on the front of the building and on his letter heads.

The Supreme Court of Paris declares that the title, "Prince de Sagan" was not hereditary and that since the death of the original holder it was decreed by Emperor William on August 15, 1911, that Howard de Talleyrand-Périgord, who was then two years old, should be invested with the title, but only upon condition that he should swear fealty to the King of Prussia upon reaching his majority. The court held, therefore, that no member of the de Talleyrand-Périgord family has the right to take the name "de Sagan" in France or maintain an action in justice under that name.

"LES FRERES ENNEMIS."

Under the above heading, "Le Cousin Pons" of May 1 prints the following account of the differences that have arisen between the Seligmann brothers, and from which it appears that "when Arnold is not suing Jacques, it is Jacques who is prosecuting Arnold." Here are the facts, as they were revealed in the course of the recent trial, according to "La Cousin Pons."

"At the time when the Seligmann Brothers dissolved their partnership, their firm had possession of the Place Vendôme galleries and of the magnificent Hôtel de Sagan in the rue Saint-Dominique. It is well known that M. Jacques Seligmann retained the Hôtel de Sagan, M. Arnold Seligmann taking over the Place Vendôme galleries. A stipulation was made, in order to avoid any possible confusion in the minds of their customers, that both of them would put their first names before that of Seligmann on all their business papers, and above all on the inscription decorating the façade of their respective places of business.

"Thus, M. Jacques Seligmann, in organizing a new installation in the Hotel Ritz building, inscribed over his door, in characters of the same size, his first name and his family name. Moreover, there was a suit over this installation, Arnold claiming the right to forbid Jacques to establish himself on the Place Vendôme. But the courts threw the case out.

"In the present instance, M. Jacques Seligmann reproached his brother with having tried, by his manner of placing the inscriptions on his windows, to create a misapprehension in the minds of eventual customers, who, not knowing the old partnership had been dissolved, might not be aware that in entering the old establishment they were entering the place of business of M. Arnold Seligmann alone.

"M. Strauss, pleading for Jacques Seligmann, endeavored by a clever demonstration, to prove the justice of this accusation. He produced photographs of Arnold Seligmann's windows, taken in front of and from the right side of the Column, showing that in arriving on the Place Vendôme by way of the rue de Castiglione, only the name of Seligmann could be seen, the first name of Arnold being invisible.

"The younger brother, like his elder, had written his first name on his windows, but having a great number of windows opening opposite the column, he only put his first name on one of them, and leaving an intervening window without any inscription, he inscribed the name of Seligmann alone on both floors, on the windows nearest to the corner of the Place.

"Me Cruppi, for the defense, pleaded with considerable wit, that this manner of placing letters did not constitute a cause for a suit, and that if his client's windows facing the Column, were not each of them wide enough to contain the first name and the surname of M. Arnold Seligmann, both of these names were inscribed on a marble plaque over the entrance to the galleries on that side of the Place, which is still a part of the Place Vendôme, while appearing to be already the rue de la Paix.

The courts were of Me Cruppi's opinion and gave judgment against M. Jacques Seligmann.

"When shall we have the next lawsuit between these 'frères ennemis'?"

Art Alliance of America.

A demonstration of hand weaving will be held in the galleries of the Art Alliance, 10 E. 47 St., this morning, May 26, when Miss E. de Neergaard will answer questions and show how unusual designs are made on a hand loom.



"MATERNITY"

By Giovanni Rapetti

On Exhibition at Rooms of Lane Bryant, Inc., 21 W. 38 St.

the tariff and a complete change of the wording at that time. Another suggestion offered was that during this time, so dangerous is the transportation of important art works, the proposed tariff might serve as an advantage as a protection to valuable works by keeping them in their foreign homes.

There was no protest sent from the Convention to the Senate Finance Committee. At the Convention banquet, Mr. Robert W. de Forest, President of the Metropolitan Museum, and a consistent and persistent advocate of free art in a short talk on the subject, urged that no tariff be put upon art works, quoting from something written by President Wilson when head of Princeton, to the effect that he strongly opposed any duty upon art or anything pertaining to education. There were two U. S. Senators present at this banquet.

LITZINGER-FRIEDERICH SUIT.

In the suit brought by E. H. and A. C. Friederich the colormen of 169 West 57 St., against Miss Bertha Litzinger the artist for

men plastered on the windows of Franz Hanfstaengel's art store, No. 543 Fifth Ave., two large American emblems.

Hanfstaengel's shop was especially conspicuous because of the absence from its windows of American flags, in contrast to the decorated stores all around. Attention of The World was called to the incident of May 19 by three members of the Screen Club. They wrote:

"The decoration took place shortly after midnight. There was no interference. When the three men started pasting on the windows replicas of the Stars and Stripes a night watchman walked toward them. Almost immediately he realized the nature of their work and moved away without a word."

Mr. Hanfstaengel said the flags would be removed by the window-washer when that person came around to do his regular work at the shop. The art man denied such action would constitute desecration of the Stars and Stripes.

"I am not an American citizen," he said. "I am still a German subject. If I were

BOSTON.

The waning art season refuses to close and just as the wearied "gallery trotter" says, "Thank God—this is the last!" another exhibition opens its doors. The exhibition of women painters in the Cosmopolitan Vase Galleries was quickly followed by the stimulating "Eclectics," who always have something worth while to say, and whose display, transferred from the N. Y. Arlington Galleries was reviewed in the ART NEWS when there.

An amusing incident of the exhibition was the result of some of Mr. W. W. Downes' statements regarding some of the pictures in his art column of the Transcript, by Mr. James Britton, which follows.

Editor of the Transcript:

- Would you permit another word about the Eclectics?
1. I read in your review of the exhibition at Vose's that Theresa Bernstein is a pupil of Robert Henri. It is astonishing how often the benevolent Mr. Henri is credited with having taught successful young persons who paint better than he does. Miss Bernstein, however, is not a little Henri, or would we say, a Henri-etta.
 2. I read some amusingly inappreciative remarks upon the works of Philip Hale, one of the few individual American colorists and one of the finest of living draughtsmen.
 3. I read of the similitude of Griffin and certain dead Orientalists of France. Poor Griffin! has his "plein air" and "broken tone" led him so little away from the sarcophagical past?
 4. I read not a single word of the work of Brandegee and George Lukes, whose singular contributions are perhaps too singular?
 5. I read of my own "Père Haydn" that he plays upon a piano. Really? I had not intended making him play upon an instrument not invented in his day. Certainly, should I have sent him that way to the home of Handel and Haydn and the seat of superior symphonic interpretation?

Candidly, sir, I thank you for all these revelations.

James Britton.

The "Swan Song" of the Copley Society, exploiter of exhibitions—has, it seems, many stanzas. It has been announced that the "big show" given in Copley Hall by the artist—tenants of the building, and which has proved so successful an artistic experiment, will run until May 27. Handsomely represented are such artists as Charles H. Woodbury, Louis Kronberg, Geno Perera, Gertrude Fiske, Marion Pooke, Mary B. Titcomb, Charles Aiken, Laura Lee, Jean N. Oliver, E. F. Bird, Evelyn Purdie, Alice Stone, J. H. Emerton, Susan H. Bradley, and others. The sculpture is contributed by A. H. Atkins, Louise Hobbs, John Wilson, Bashka Paef, John Paramino, and Margaret Sargent. The exhibition must have come, one suspects, as a great surprise to the illustrious governing body that runs the Copley Society's ship of art. The discovery of having entertained so many angels unawares in their picturesque and impractical old building must have been something of a shock!

The Copley Gallery, over on that "Highway of Art," Newbury Street, has had a remarkable exhibition of old miniatures, one to make glad the heart of any collector. The museum exhibition of the work of children is of more than ordinary interest. At that "Retreat of the Choice," 85 Chestnut Street, old needlework and silver are in friendliest competition. The Boston City Club chaperones young Sigemund Sigurd in his debut as a painter.

George Washington.

Early Americans at Copley Gallery.

The Copley Gallery, Boston, has recently acquired 17 early American miniatures of historical interest, which Mr. Bayley discovered in a private collection in N. Y. The group includes three examples of Malbone each of John Trumbull, Thomas Sully, bone, two of James Peale, two of Copley, John Ramage, St. Memim, Henry Benbridge, Walter Robinson, Mathew Jouett, two of Benjamin Trott, and, last but not least, a self portrait of Major Andre, painted when he was a prisoner on parole at Lancaster, Pa., in 1776, and given by him to a member of the Cope family of Lancaster. The miniature was obtained from one of the Cope family.

The three Malbone miniatures are of Major miniatures are of Major Haskell, Charles Sinkler, and Gen. Anne-Louis Tossard, one of the French officers who came over with Lafayette and served in the American army. The head of Charles Sinkler is perhaps the most remarkable of the three miniatures by Malbone.

The two miniature portraits by James Peale are of John Callahan, and of a couple whose identity is not known. The Copleys are of Capt. Nelson Copper, and of a man named Morris; Trumbull's is a small oil of Gen. Mifflin; Sully is represented by a portrait of his wife; Mathew Jouett by that of Michael Nolan; Henry Benbridge by that of Charles Sheppard; John Ramage by that of Benjamin Smith; Benjamin Trott by those of Wm. Lyman and Charles Wilkins, and St. Memim by that of an unidentified sitter.

Among the oils in the same gallery is an admirable example of Copley, a portrait of Mrs. Michael Gill, the wife of a well-known Boston shipmaster. It belongs to the Pratt estate, and is going to England, in accordance with a clause in the will of the late owner. Another interesting portrait is that by Samuel F. B. Morse's, of Mrs. Charles Ware of Quincy, a poet, who

married an army officer and died in Paris. A recent portrait by Jacob Binder, a pupil of Joseph de Camp, of a child with picture book, is an excellent work, as is also Marion Boyd Allen's full-length portrait of a little boy. There is also a pleasing portrait of a brown-eyed girl, by Alfred E. Smith. The exhibition includes two poetical spring landscapes by Wilbur Dean Hamilton, a gray marine, a pastel winter landscape by Scott White, and six landscapes by Gertrude F. Sanderson. A large bronze portrait bust of Larz Anderson, by Bruce Wilder Saville, completes this interesting display.

CHARLESTON.

The rotary exhibition of oils recently held at the Gibbs Memorial Galleries and noticed in the ART NEWS, was deservedly successful.

The American Watercolor Society's rotary exhibition held at the Gibbs Memorial Galleries after the Rotary Exhibition, had among other exhibits, "The Fishing Schooner" by Reynolds Beal—charming in composition. Roy Brown's "Aeolian Hall in Winter," daring and fine in handling and the same artist's "Boats on the Beach" with quaint poetic appeal, the composition and decorative treatment redeeming somewhat the thin and colorless method.

has the indefinable something that charms, the mood of nature loved and understood, and expressed with the effortless freedom of mastery of the medium.

The color seems to flow with limpid joy from his brush just in the right place to play about in unrestricted delight, expressing the entire gamut of color notes, from the strong, deep, power of the gulf stream, to the subtlest, quietest whisperings of grey moss at dawn—a blaze of blooms and foliage in strong sunlight, or a couple of leagues of sand, sky and sea expressed with one deft comprehending stroke.

Mr. Hilder plays the game, and his work is entirely free from meretricious tricks, has sentiment and poetry without maudish sentimentality, mannerisms or formulae and is the direct and accomplished expression of the inward spirit of things, grasped with keen mental vision.

HANOVER (N. H.)

The department of fine arts of Dartmouth College has arranged for an art exhibition to be held here during the summer. It will contain oils by American artists and original magazine illustrations by the leading artists of the day, as well as rare prints by Dürer, Rembrandt, Van Dyck and by recent etchers, lithographers, etc.



MOTHER AND CHILD

By Jean Nutting Oliver

Winner 1st Prize—Women Painters' Exhibition at the Vose Galleries, Boston.

Elizabeth Hardenkey was represented by a "still life" of delightful color, free from meretricious tricks. G. Howard Hilder's "Washington Arch in October" and "Old Timer" were notable examples of fluent watercolor handling. J. Alder Weir had four small watercolor poems.

Want of space prevents further description of the many painters represented in an exhibition which must be characterized as strong and wholesome in tendency. As usual in modern so-called watercolor displays there was a great preponderance of work in tempera, clever effects and varied "stunts" excellent in their way.

The Chicago Society of Etchings showed with this exhibit some 125 specimens of their work.

The Carolina Art Association has been most fortunate this past winter in being able to hold three such interesting and instructive exhibitions, besides having several "one man" and "woman" displays. Notable among these were those of G. Howard Hilder, a facile watercolorist; Helen Hyde, the American expounder of Japanese Art. Jean A. Robinson, a young portraitist of promise, who recently exhibited at the Arlington Galleries, N. Y. There was also a small panel of orchards by Harry Leith-Ross, also a young painter who is arriving fast.

Mr. Hilder's Watercolors.

G. Howard Hilder's watercolors and pictures now on exhibition at the Gibbs Gallery are all entirely different, each one having marked individuality of its own. Each

During the past three years the fine arts department at Dartmouth College has organized fifteen art exhibitions, six of which included American painting and sculpture, as well as etchings by the leading masters of that art. These exhibitions have aroused so much interest in prints that the department seems justified in announcing a whole course for the summer session upon the history of engraving, etching and illustration. This course will be given jointly by Prof. George B. Zug and Mr. Herbert F. Schuchmann. The main objects of the course are to show how prints are made and to study briefly the history and development of engraving, etching and illustration from the XV to the XX century.

WASHINGTON.

The Corcoran Gallery is holding an exhibition of oils by Albert D. Gihon in its Special Exhibition room to May 25. The 34 canvases were all painted in rural France, where Mr. Gihon has spent the past 26 years, and were noticed when shown in N. Y. early this season.

A strong and brilliant painting (figure group) by Joseph Bail, the well-known French painter, and a beautiful George Inness, "Winter Morning at Montclair," are in the Corcoran Gallery.

At a meeting held May 1 at the Handicraft School, the Handicraft Guild of Washington was organized. From this effort to bring together the craft workers of Washington great results are expected.

CLEVELAND.

Enter, the Aesthetic Survey. Instead of the usual graduation exercises at the Cleveland School of Art, Miss Georgie Leighton Norton, head of the school, has secured Dr. Henry Turner Bailey, Boston art educator, writer and lecturer, to make a complete survey of the work of all its departments, on commencement day, next month. Dr. Bailey has begun his work. Besides the closing class work of the year, the high-grade exhibition of pictorial photography now on in the public auditorium under the direction of Carle Semon, F. C. Baker and Walter Heller is an attraction of special interest. Many of the entries are strikingly decorative and so rich in tone as to suggest etchings or mezzotints in effect.

At the Museum two new features are a model of the Arabian Desert, showing all the characteristic deviations in topography, and a display of watercolors of bird life by Robert Bruce Horstfall, who painted the habitat backgrounds in the N. Y. Natural History Museum. The desert scene shows a caravan leader stopping at a pool, the camel train in the distance. It is the gift of Miss Emery Holden, now in Red Cross service in France, and her sister, Miss Katherine Holden. The bird pictures are the originals, illustrating Miss Alice Ball's "Year with the Birds," and are loaned by her.

At the Cowan potteries here, Alvin McDonald, a young local sculptor, has just completed a decorative panel in the Dalla Robbia manner, to be placed above the entrance of the new Italian residence of W. E. Bock, Eagle Cliff, Toledo. The work is believed to be nearer to that of the great Florentine than anything before produced in this country. The panel, and cases and bowls of caravan bleu and iridescent yellow, were shown this week at a semi-private exhibition at the potteries, visitors also seeing the full process of making Cowan tiles which pave the Italian garden of the Museum and the floor of the beautiful new church of St. Agnes.

Ossip L. Linde's rich paintings of Venice and Bruges, and his no less colorful New England landscapes, have been shown by this artist for a fortnight at the Gage Gallery. The annual display of the Society of Artists is on at the Korner & Wood Gallery.

Jessie C. Glasier.

ROCHESTER.

The thirty-fourth annual exhibition of the Rochester Art Club is on at the Memorial Art Gallery. Besides the works contributed by the club, a small group of paintings by Jules Guerin is shown.

This exhibition is the only one of a purely local character to be given in the year. The improvement in these exhibitions from year to year is marked, and an encouraging number of new exhibitors appears at each succeeding one. This year a large number of pottery, silverware and hand-weaving exhibits, in addition to the paintings and sculpture, add greatly to the interest of the collection. The exhibition includes 250 exhibits, representing about sixty artists.

The large and small galleries are filled with paintings, covering a wide range of subjects, although landscapes predominate. There are many strong portraits as well as some semi-decorative canvases. Among the portraits are an excellent one by Edward Siebert of J. Sharkey; one of Cordove de Silva, by Spencer G. Easton; two delightful portraits of women by George J. Stacey and one of a young boy by Arm-Jand Maurer.

Several miniatures are shown, among these a portrait of Mrs. William Jennings Bryan and Mrs. deWitt of Boston. G. Hammer Croughton is represented by a small portrait of Rev. W. M. Strayer and by three larger canvases—two powerful marines and one landscape full of poetic feeling, "Morning Mist in the Ravine."

John J. Inglis shows three landscapes, including "The Cornfield." Carl M. Raschen has several landscapes, including one winter scene. Roy C. Kneeland is represented by several decorative landscapes, of which "End of Day" calls especially for mention. Miss Blanca Will shows, besides a number of small pieces of sculpture, two portrait busts.

Frederick Walrath, of Mechanics Institute, has on exhibition a large collection of his pottery. Carl H. Johonnot, also of Mechanics Institute faculty, has a case of silverware and hand-wrought jewelry. Mrs. Laura Allen, another member of the fine arts faculty of the institute, has a group of hand-woven baskets of interesting design and a collection of hand-woven textiles. Other textiles shown are from the looms of Miss Jane Berry Judson, of Castile.

William Sartain, of 130 W. 57 St., has recently finished a portrait of Shakespeare for Mr. Eustace Conway, painted from the Droushouts' engraving, published in the folio edition of 1623, proven the only authentic portrait of Shakespeare. Mr. Sartain will probably spend the summer in Vermont.

ROYAL ACADEMY (1917) SHOW.

London, May 16, 1917.

In spite of a distinctly high level of merit, it would puzzle even the least conscientious of art writers to pick out any especial canvas from among those exhibited at this Spring's Royal Academy and definitely dub it "the picture of the year." On Press Day many a minor critic wandered disconsolately from room to room, vainly seeking for something startling to enable him to weave a true journalistic story or invent some striking headline, but singularly enough, material of this sort was not easy to discover. Although the tradition of "the picture of the year," which has so persistently endured from the days of Frith to those of Sargent, appears to have lapsed upon the present occasion, it is not difficult to name the canvas which will be as freely discussed as any other, not so much because it is either a great or a successful picture (for it is far from being either of these), but because it is a valiant attempt on the part of a modern portrait painter to essay in the manner of the early masters a theme which belongs to all time. I refer, of course, to Lavery's "Madonna of the Lakes," a devotional picture, painted from the decorative point of view. Here is all the artist's facility for gorgeous richness of color, all his skill in the handling of shimmering tissues, his dexterity in the treatment of flesh-tones—yet, with the aid of his wealth of technique he has succeeded in giving scarcely a hint of the divine or the mysterious. The figure of the Madonna, for which Mrs. Lavery sat, has the face of a woman of the world, whose sorrow is of the earth, not the spirit. Yet the whole is a splendidly effective thing and it will be interesting to see how it is ultimately disposed of, for it is destined for a church, it is hardly calculated to promote a devotional spirit on the part of the congregation!

this picture hangs, one is enabled to estimate how greatly the sympathies of the Hanging Committee have widened of late, for in it are many things which a few years back would have turned their hearts cold with horror. We only need a little extension of this spirit of tolerance to make the institution really representative.

Some Good Landscapes.

Among the landscapes several stand out with dignity, and among these is D. Y. Cameron's "Hills of Larne," a picture which has something of the restfulness of Nature herself, so broadly treated is it, with its fine greys and blacks. Arnesby Brown has again some really solid open-air work, harmonious, yet forceful designs, in which cattle browse amid a landscape throbbing with sunlight and clear atmosphere. Clausen's "Winter Morning in London" is interesting as showing an individual vision, tinted with a poetic realization of the charm that exists, even for the dwellers in cities, in the light that characterizes each hour of the day.

There are many well known, even famous names to be found in the Academy catalog, which I have not even mentioned in this brief article, for the reason that these men are only repeating past triumphs, many of them seeking to capture the public afresh by means of achievements which have long since lost their power to please.

Sale of Whistler Lithographs.

An important sale at Christie's on June 5 will be that of the collection of Whistler lithographs brought together by the great Whistlerian "expert," W. H. Jessop, who in his professional capacity was an eminent oculist. So minute was his knowledge of the merits and demerits of various types of prints that he was able to build up a collection which stands easily first, comprising as it does many examples which cannot be equalled outside of it. It is anticipated that connoisseurs from all parts of the world

CHICAGO.

The war does interfere with art after all. Last week I wrote of Lester Hornby's experience with spy hunters. This week the story is a sadder one. There is here a young Polish artist, Szukalski, 22 years young, probably the only artist of creative genius in these parts, even if his genius is but of the Beardsley variety. He is a sculptor of unusual force and inspiration, and a draftsman of—well, again Beardsley will have to lend his name as giving the best description of the man's unusual dexterity and charm in black-and-white expression. Last year his exhibition at the Art Institute consisted chiefly of sculpture, and one of America's best marine painters, a National Academician and artist of deserved renown, with whom I went through the exhibit, went wildly enthusiastic over what he saw. Nor has anybody ever seen Szukalski's work who was not stirred by the intensity of emotion back of the work. True, this work is symbolic and expressionistic, and both in a way often unintelligible without explanation by himself, and nearly always repellent in its cruelty and deliberate ugliness. But it is art, sincere art expression, strong, thrilling emotional art, every bit of it.

Szukalski is a Russian Pole by birth and something of an anarchist and nihilist by circumstances and choice. He belongs to the world of those men who now govern the destinies of Russia and hate Imperialism in whatever disguise it presents itself to gullible mankind. And that is how the trouble started.

In one of his admirably drawn symbolic pen-and-ink sketches in a collection of his work which opened at the Institute May 19, he represented British Imperialism as a big arm. The variety was indicated by the coat of arms tattooed on the forearm, pulling a figure into a prison cell by a lock-grip on the other's face, two of the hands hooked

PARIS LETTER.

Paris, May 16, 1917.

The sole news here concerns as usual, exhibitions and sales, with both of which the last weeks of the ungracious spring is full. Of sales to come, that of the Max collection, is most interesting, because it comprises examples of a large number of modern masters, as well as quite a respectable array of those of the XVI to XVIII centuries inclusive.

Among the moderns who are well represented are Boudin, Constable, a valley scene, from the Ward collection, London; Diaz, Fantin-Latour, Henner, Louis Isabey, Jacque, Roybet, Sisley and Ziem, in oils, and Daubigny, Ingres, Jongkind and Regnault (who was killed in the war of 1870), in pastel or watercolors. The ancient pictures are fewer, but more noteworthy, some of these extremely characteristic, as those of Gonzales Coques, two expressive portraits, with remarkable accessories; An. van Dyck, portrait of a Flemish engraver, in monochrome Van Goyen, two river scenes; Van Ostade, a genre interior (from the Boissière collection); Jan Steen, "La Danse des Vieux"; David Teniers the younger, four panels, "Le Corps de Garde," "Les Fumeurs," "A l'Auberge," and "Un Coin d'Etable"; Adrian Brouwer, "Le Buveur"; Thomas de Keyser, two portraits, with extraordinary detail.

Another sale of some importance is that of the artistic treasures of the late Duchesse de Trévise. There are six paintings by Hubert Robert, landscapes and monumental ruins, in the depicting of which he excelled, besides good specimens of the work of Louis Moreau, Prudhon (a pastel portrait of the Empress Josephine), Vernet and Wouwerman, and some superb XVIII century Goebels, after designs by Claude Audran, representing Jupiter as Fire, Saturn as Winter and Neptune as Water.



"SUSANNAH AND THE ELDERS"

By Jacopo del Sellaio

Acquired by a Chicago Collector from the Ehrich Galleries

Many Anecdotal War Pictures.

The anecdotal canvas, inspired by war is naturally out in full force this season and I suppose that before long we shall be inundated with reproductions of Frank Salisbury's "John Travers Cornwell, V. C.," commissioned for the Admiralty, which is about the best fate which could be desired for it! It is a smooth, uninspired piece of work, the commonplace record of a far from commonplace deed. It will no doubt please those into whose possession it is to pass, to note the accuracy of setting and the details of the general composition, but I doubt whether any one will realize any the better the deathlessness of the courage which it is intended to commemorate.

Charles Sims, of whom it may be said that he views everything from the standpoint of a distinctively individual temperament, takes a more symbolic attitude in his war picture, "Greater Love Hath no Man," in which a soldier in hospital garb leans for support against a post, shaped as a cross. On either side of this central figure are grouped figures of men and women, paying homage, as it were, to the man who has found it good to offer up his life for theirs. The symbolic in art does not come wholly naturally to the artists of this generation but this goes far towards making it acceptable at the hands of a modern artist.

Portraits by Orpen and Philpot.

The portraits represented this year are many and perhaps the most successful work is to be found among this branch of the Academy's activities. William Orpen shows once more how thoroughly versatile he can be in portraiture. He is one of the few men who can capture equally well the character of a male sitter and the charm of a feminine model. His "Lady Bonham-Carter" is nothing less than brilliant, a complete criticism of a type as well as a faithful presentment of an individual. His "Winston Churchill" is in a different key, more in the nature of a challenge, while his "Sir John Cowans" is almost fierce in its insistence on force and strength. Glyn Philpot is another artist whose portraiture ranks high and his figure of a "Young Breton" (though perhaps not strictly speaking a portrait, but rather a study) is one of the most powerful things in the exhibition. Indeed in the room in which

will be represented at this sale, for never again will there be an opportunity of selection at one and the same time from among so many choice examples. The sale is awaited with considerable interest.

New Royal Academy Members.

Since I last wrote, both a new Academician and a new Associate have been elected. The first is Sir Ernest George, an architect now nearing his 70th year; the other is Melton Fisher, a painter who has a considerable hold on public favor. Sir Ernest is responsible for the architecture of the London Royal Exchange Buildings and Royal Academy of Music and of a number of the most important pieces of domestic architecture of late years. He has had an exceptionally brilliant career from its start, having distinguished himself as winner of the gold medal for architecture given each year by the Royal Academy when he was only 20 years old. Mr. Fisher's work is represented here both in the Tate and the Walker Art Gallery.

L. G. S.

TWO OLD PANELS FOR CHICAGO.

The two Cassone panels, by Jacopo del Sellaio, reproduced on this page have recently been acquired by a prominent collector of Chicago from the Ehrich Galleries, 707 Fifth Ave.

The paintings, which have an interesting history, will probably be soon loaned to the Chicago Art Institute.

The subjects the panels represent is the full story of Susannah and the Elders. It is rarely that the complete story of Susannah has been represented in painting, although it has been a favorite theme with artists of all schools.

Jacopo Del Sellaio was born in Florence in 1442. It is said that he received his artistic training under Fra Filippo, but he was of an unusually versatile talent, and eclectic, and many of his pictures reveal the influence of Ghirlandaio, Fra Filippo, Lippi, and Cosimo Roselli.

In 1460 he was inscribed in the Compagnia de San Luca, and later he maintained a large workshop in Florence, where many of his paintings were executed. The artist is represented in the Jarves collection, New Haven, Conn., and also in the John G. Johnson collection, Phila.

into the other's eyes. On Monday some of the trustees saw this drawing and ordered it removed, whereupon Szukalski withdrew the whole collection from the gallery.

The Institute management is hardly to blame in this case, as the active eye of the Federal Department of Justice might easily have discovered the drawing offensive to our present allies, and might have held the Institute responsible. It is unfortunate that Szukalski took the stand he did, because he deprived thousands who had not seen his exhibition, during the two days it was open, of enjoying a show which in importance comes next only to the Zuloaga exhibition still at the Institute.

The affair will probably create no end of discussion for and against the Institute management, but it is hard to see how, under the present circumstances, it could have acted differently. Szukalski's argument, and that of his sympathizers, is of course the fact that the Institute management took no action when it was severely criticised last year for allowing several highly offensive and even vulgar French war cartoons to be shown at the Institute.

The Szukalski collection having been replaced by an indifferent assemblage of pictures, including a Bouguereau, and the other exhibitions at the Institute having been repeatedly discussed, one has to go across Michigan Avenue to the Arts Club, where one room is devoted to B. J. O. Nordfeldt, of the Provincetown brotherhood, and late of Chicago, and another to Paulet Thevenaz' planimetric trickster art, which your readers recently saw in N. Y. at the Jacques Seligmann Galleries and which was reviewed in your columns.

The Arts Club has decided to make its place more of a rendezvous for members than at present.

Edwards Watts Russell.

R. W. Van Boskerck is planning to do some painting around the Saddle River in New Jersey. Later on he expects to go to Wakefield, R. I., for the summer. He has recently completed a picture of the birthplace of Gilbert Stuart, near Narragansett Pier and which is shown in the window of the Scott and Fowles Gallery, 590 Fifth Ave.

Engravings Sold at Hotel Drouot.

Prices recently brought by several engravings at the Hotel Drouot are worthy of remark; by Regnault, after Baudoin, "Le Bain" and "Le Lever," \$1,880; Demarteau, after Huet, four pastoral scenes, \$910; Bartolozzi, after Coypel, "Vertumne et Pomone," \$510; Janinet, after Lawrence, "Jamais d'Accord," 560. At the sale of the personal effects of Mrs. Coleman, the jewels over-shadowed everything else by reason of their value; but there were, nevertheless, some watercolors and engravings that commanded high prices. For two gouaches by Lallemant \$1,400 was paid, and for engravings by V. Ward from \$1,200 to \$1,800 each.

An astounding number of fine art works have been placed at the disposition of the guild of the Paris press, to be sold at auction at the Petit Palais for the relief of victims of the war. The collection includes wonderful antique furniture, faience and porcelain, sculptures and pictures. President and Mme. Poincaré gave a beautiful Louis XIV commode; Edmond Veil-Picard, who possesses the finest Fragonard collection in the world, a miniature by that artist; Mr. M. Hamburger, an XVIII century portrait, "Victor-Amadee II"; Mr. Arnold Seligmann, a Beauvais tapestry screen. The leading art dealers have, in fact, all given their services to the furtherance of the sale, notably Mm. Georges Petit and Bernheim jeune. All the famous living artists have been generous in sending. Léon Bonnat has done more; he has contributed a portrait of Paganini by Ingres.

A large group of the "Independents" are giving an interesting exhibition, the first resembling a "salon" since the beginning of the war. It is reminiscent as well as contemporaneous in its scope, including works by Cezanne, Canguin, Van Gogh, Cross and Rousseau.

B. D.

Irving R. Wiles, of 130 W. 57 St., will remain in town for a while longer in order to finish some portraits. At present he is working on portraits of Mr. and Mrs. C. C. Dula, and Mr. H. S. Sneider of Bethlehem, Pa. About July 1, Mr. Wiles plans to go to his summer home at Peconic, L. I.

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Arlington Galleries, 274 Madison Ave.—New Hope
exhib'n from the Corcoran Gallery, Washing-
ton, D. C., to May 31.

Brooklyn Museum—Exhib'n of stage models, to
June 4.

Dreicer & Co., 360 Fifth Ave.—Chinese Porcelains.
Durand-Ruel, 12 E. 57 St.—Paintings by Mary Cas-
satt, through May.

Earle Hotel, Washington Square, West.—Paintings
and watercolors by Jessie Francis Short, through
June 1.

Ehrich Galleries, 707 Fifth Ave.—Special exhib'n of
works by early American masters.

Folsom Galleries, 395 Fifth Ave.—Miscellaneous
collection of paintings.

Kennedy & Co., 613 Fifth Ave.—French and Dutch
prints, to May 31.

Lewis & Simmons, 605 Fifth Ave.—The Denbigh
Van Dycks.

Macbeth Galleries, 450 Fifth Ave.—Paintings by Am-
erican artists, through May.

Metropolitan Museum, Central Park at 82 St. E.—
Open daily from 10 A. M. to 5 P. M. Saturdays
until 10 P. M., Sundays 1 P. M. to 5 P. M. Ad-
mission Mondays and Fridays, 25c., free other
days. Special exhibition of painter etchings and
engravings of the XIX century.

Mitch Galleries, 108 W. 57 St.—Exhib'n of paintings
by 19 American artists, to June 2.

Modern Gallery, 500 Fifth Ave.—Miscellaneous ex-
hib'n by French and American artists.

Montross Galleries, 550 Fifth Ave.—Paintings by
group of 10 modern American artists.

National Arts Club, 119 E. 19 St.—Members sketch
exhibit, through summer.

New York Public Library—Spring Print display of
recent additions in the Stuart Gallery (room 316),
prints, drawings, and etchings, including examples
by Meryon, Whistler and Haden; lithographs by
Pissaro, Brangwin and Odilon Redon; original
drawings by Mauve, Rodin, I. Isabey; prints by
Durer, Rembrandt, Debucourt, etc.

Photo-Secession Gallery, 291 Fifth Ave.—Paintings
Oils, Watercolors and Charcoals by Georgia O'-
Keeffe, to May 26.

Print Gallery, 707 Fifth Ave.—Drawings, paintings
and pottery, by students of the Arts Department
of the Ethical Culture School, through June 6.

Satinover Galleries, 3 W. 56 St.—Old Masters.

Snedecor & Co., 107 W. 45 St.—Annual exhib'n.
Sixteen pictures by Inness, Blakelock, Whistler,
Wyant and Homer Martin, through summer.

Touchstone Galleries, 118 E. 30 St.—Paintings by
modern American artists. Chalk drawings of a
child at play, by Van Deering Perrine.

Wanamaker's, Broadway and 9 St.—Exhib'n of
Spanish antiques, on fourth floor, old building.

CALENDAR OF AUCTION SALES.

Collector's Club, 30 E. 42 St.—First editions of
books by modern authors, aft'n May 28.

Walpole Galleries, 10 E. 49 St.—Color prints, Tues-
day eve'ng, May 29.

ART AND BOOK SALES.

(Concluded from last week)

Book Sale at Collector's Club.

A collection of books by modern authors,
including scarce first editions has been
placed on exhibition at the Collector's Club,
30 East 42nd St., prior to sale Monday aft-
next, May 28.

Among the authors represented are
Robert Louis Stevenson, by "Cartriona," a
sequel to "Kidnapped," and "Will o' the
Mill," both first editions; F. Hopkinson
Smith, by "Old Fashioned Folk," first
edition; James Whitcomb Riley, by "Pipes
o' Pan at Zekesbury," "His Pa's Romance,"
first editions, and Longfellow by "Hyperion,
a Romance," and "Kavanagh, a Tale," first
editions.

Of interest also is a first edition of poems
by Bayard Taylor, comprising "Rhymes of
Travel" and "Romances."

A Sale of Color Prints.

A collection of color prints by S. Arlet
Edwards, Miss Gulland, Smythe, James,
Milner, Webb and others, etchings of Haig,
Zorn, Whistler, Haden and Buhot, has been
placed on exhibition at the Walpole Gal-
leries, 10 East 49 St., prior to sale on Tues-
day evening, May 29. The collection in-
cludes portraits of Franklin, Napoleon, Laf-
ayette and Washington, and also Cousin's
"Robert Burns."

THE CANDEE-BOEHM SALE.

The first session of the sale of the Candee-
Boehm collection of antique art objects,
which took place May 17, in Clarke's
Art Rooms, 5 W. 44 St., yielded a total of
\$10,457.50.

For a Spanish tapestry, L. Ricci paid
\$1,200, the top price of the sale.

Other sales were as follows:

No. 180—Spanish tapestry, Olivetti & Co., \$905.
No. 34—Two antique chairs, Martin Beck, \$500.
No. 80—A XVIII century plaque, J. D. Fry, \$430.
No. 41—An antique Tuscan sideboard, J. W. Rich-
ardson, \$200.

No. 117—Seven Gothic stone heads from the in-
terior of a church at Salamanca, Miss C. B. Timkin,
\$300.

No. 14—Old Windsor back hall seat, F. F. Hicks,
\$75.

The second and concluding session on
May 18 yielded a total of \$45,750, making
a grand total for the two sessions of \$56,-
208. For a rare XVII century Genoese
velvet, Mrs. J. E. Little of Chicago paid
\$8,310, the top price of the sale.

Other sales of interest were:

319—Four Spanish primitive paintings, Vitall
Benguiat, \$900

220—XVIII century rose water dish, J. C.
Allen, 650

385—XVII century Spanish doorway, Mrs. J.
H. Fry, 725

243—A set of XVI century chairs, Miss Ives
460

365—Large XVII century painting (Spanish
school), C. H. Sabin, 97.50

Suffolk Hunt Club Sale.

The first session of a sale of some early
English and American furniture removed
from the Suffolk Hunt Club house and of
articles from Mr. Thomas B. Clarke's Art
House, took place at the American Art Gal-
leries, Tuesday aft'n, and realized a total
of \$6,240.

A Chinese (XVIII century) carpet, with
Swastika-fret border, brought \$500, the top
price, from W. W. Seaman, agent.

Other sales were:

No. 185—Chinese rug (K'ang-Hsi) peony scroll,
and Swastika fret borders. Mr. James, \$380.

No. 182—Chinese rug, quadrangular field, light fawn
color. Mr. James, \$200.

No. 10—Pair Italian brass pricket candlesticks
(1623). Otto Bernet, agent, \$200.

No. 154—Mississippi River steamboat's light. Mr.
James, \$100.

At the second aft. session, Wednesday, a
total of \$12,245 was realized.

For a set of eight English Windsor
double-tier armchairs (1750-1775) Mr. C. T.
Ulrich paid \$520, the top price.

Other sales of interest were:

No. 391—English oak trencher table (about 1650)
with plain top and rough finished. J. L. Breese, \$320.

No. 367—English oak draw-top table (1650-1700).
C. T. Ulrich, \$310.

No. 264—English oak armchair (1600-1625). Otto
Bernet, agent, \$300.

No. 261—English mantel mirror (1800-1820). Frank
Partridge, \$220.

No. 267—Chippendale drop-leaf round table (about
1750). Mr. James, \$200.

No. 359—American Windsor long bench with back
(about 1750). Miss R. H. Lorenz, agent, \$200.

No. 355—American highboy (1710-1720) maple, built
in two parts. P. Schley, \$180.

No. 248—Pair of English Windsor double-tier arm-
chairs (1750-1775). C. T. Ulrich, \$190.

No. 321—Set of four American Windsor armchairs
(1775-1800). J. H. Colket, \$140.

At the third and concluding session on
Thursday aft'n, a total of \$4,403.50 was
netted, making a grand total for the three
days' sale of \$22,888.50. A carved wood
door of unknown date or origin, brought
\$250, the highest figure of the sale, from
Otto Bernet, agent.

Other sales were:

No. 563—Large XVII century Spanish oil jar of
inverted pear-shape, with cylindrical neck—Mr.
James, \$150

No. 440—Pair XVI century Italian carved wood
panels—Mr. James, 120

No. 436—XV century Spanish escutcheon in
polychrome wood carving—Otto Bernet, agent, 110

No. 435—XV century Spanish ecclesiastical escut-
cheon—James L. Breese, 100

No. 410—Set of seven English color prints
(1832)—Mr. James, 105

E. Irving Couse will leave his Sherwood
Studio about June 1, to spend the summer
in Taos, New Mexico. During the sum-
mer, Mr. Couse will be busy preparing for
an exhibition of his Indian pictures next
winter.

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Sale of Haendel Relics in London.

"Le Cousin Pons" of Paris in its issue of May 1, states that some interesting relics of Haendel were to be sold by Messrs. Sotheby, Wilkinson & Hodge in London, May 17, when the musical library of Dr. W. H. Cummings, former director of the Guildhall school of music, was to be dispersed.

This collection included the holograph will signed "George Frederic Haendel," with four codicils, all signed. Haendel became blind in 1752, and the signatures of the codicils are written in a trembling hand, while that of the fourth is illegible, having been written April 11, 1759, three days before Haendel's death.

A certain number of autographs and scores of celebrated musicians were comprised in the sale.

Picture Sale in Glasgow.

The second portion of the collection of pictures formed by the late Deacon-Conveyer James T. Tullis was recently sold by auction in Glasgow by Messrs. Robert McTear & Co. There were 123 lots, and for a number of the pictures there was keen bidding. The highest figure realized was 850 gns. for a fine example of Segantini, "Courtyard, with Man Shearing Sheep." Another outstanding price was 400 gns. for a watercolor, "Lioness and Cubs," by J. M. Swan, while 210 gns. were bid for Le Sidaner's "A French Village." Other prices included the following: "A Château with Moat—Moonlight," 150 gns., and "La Statue," 133 gns., both by Le Sidaner; "Mushroom Gatherers," by E. A. Hornel, 110 gns.; "Old Enemies," by Arthur Melville, 90 gns.; "Wintry Landscape, with Flock of Sheep" (watercolor), by Ter Meulen, 80 gns.; "Cattle in Landscape," by J. H. L. De Haas, 70 gns.; "At the Well," by Van Marcke, 69 gns.; "Landscape, with Girls under Apple Tree," 60 gns., and "Gathering Water Lilies," 57 gns., both by E. A. Hornel; "Dutch Landscape, with Figures and Horses," by Scherrewitz, 53 gns., and "A French Watering-Place," by Boudin, 50 gns.

Mary Greene Blumenschein expects to leave soon to spend the summer in the Adirondacks, near Lake Champlain. When Mr. and Mrs. Blumenschein return in the autumn they plan to remove to their new home in Brooklyn.

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SOC'Y OF CONN. ARTISTS.

The first exhibition of the new Soc'y of Conn. Artists was recently opened at the Athenaeum Annex Galleries, Hartford, by Mayor Frank A. Hagerty and President W. H. St. John of the local chapter of the American Red Cross, for whose benefit the proceeds of catalog sales and of certain paintings are given by the society.

The organization, already upon a basis to promise permanence, recognizes the fact that the great number of Conn. artists of modern tendency may easily make possible two large shows, one at the Christmastide and one in the Spring. The Athenaeum Annex Galleries now available are soon to be augmented by a new gallery, so that exhibitions of large proportions are assured for the future.

In the present show there are a number of exhibits familiar to exhibition goers of other cities—such as the beautiful snow picture "Winter Night," by Wm. L. Carrigan (from the Spring Academy), a work highly distinguished for technical originality and tonal beauty, and Robert Nisbet's "May Morning," a large landscape of attractive color, and more than ordinary composition—scope. The "Mood of Spring," with which Harry L. Hoffman won a gold medal at the Pan-Pacific Exposition, is also shown, as well as the fine "Portrait of My Brother," by G. Lawrence Nelson, another National Academy canvas. Miss Cecelia Beaux sends her attractive portrait of young Mr. Leslie Buswell in his soldier's coat and cap, Mary Foote, an effective three-quarter figure of Mark Twain's daughter, Mme. Ossip Gabrilowitch (Clara Clemens), and a portrait of Mary Hoyt Wiborg, Ellen Emmet Rand, her portrait of John de Roven Alsop, and her well-known picture of "Penelope," the attractive lady in orange jacket sitting against a figured drapery, and besides a rosy baby in a bassinet.

Alice Worthington Ball's lady seated at table called "The Blue Jacket" and her picture "From Foreign Ports," Carl Blenner's attractive girl with "A Bowl of Roses," his larger design "A Lady with The Goldfish," and Robert Vonnob's well-known, charming "Memories" are figure-pieces of uncommon interest.

Among the portraits James Britton's "Nonzio Vayana" (painted in a single sitting of two hours), Robert F. Logan's "Mrs. Walton Smith Hall," Leslie Emmet's "Miss Caroline Clark," Milton Avery's "Gladys," Constant Furryk's "W. Gedney Bunce" (from the "Eclectic" exhibition of N. Y.), and Furryk's portrait of James Britton, Murray Mackay's "Monsieur K," Victor Oberti's "Senator Bulkeley," and Clara Mamre Norton's heads of "Mother" and "Miss Hellin" are noteworthy.

Of the landscapes shown, those by Bradford Green, Frank Giddings, Frederick Detwiler, H. Bill Selden, Ralph Senecal, W. L. Chadwick, Russell Cheney, Katherine Day, Alfred J. Eaton, Sherman Bristol, Josephine Cochrane, Adelaide Deming, Edward Field, Constant Furryk, W. O. Korder, H. Levin, Jos. Kress, Mabel Bacon English, Vincent Olmstead, Hugh Spencer, Louis Vaillant, Nouzio Vayana, Joel F. Wright and Katherine Williams are attractive.

The sales for the Red Cross benefit which the secretary, Nouzio Vayana, records include pictures by W. Bradford Green, Edward Field, Vincent Olmstead, Milton Avery and others. Paul Trumbull.

EXHIBITIONS NOW ON.**Apaches in Striking Museum Group.**

The warlike Apache, the tribe against which many noted American soldiers fought, including Major-General Wood, are the subject of a new habitat group in the Southwest Indian Hall of the American Museum of Natural History. The Hopi group, in the same Hall, which has been withdrawn from public exhibition for several months, has been considerably altered. At a time when so much attention is directed to the primitive culture of the North American Indians, the re-arrangement of this Hall is of peculiar interest.

The Apache have been chosen for the second of the series of habitat groups because they represent the nomadic inhabitants of the Southwest, as distinguished

from the sedentary Hopi, whose mode of life is represented in the first group. Like the preceding group, this new group is the joint work of Howard McCormick, the artist, and Mahonri Young, the sculptor. Mr. McCormick painted the background from sketches made in the Apache country, and he has superintended the general arrangement and lighting of the group. Mr. Young has modeled and colored the figures from field studies and photographs. The background against which the group is shown consists of mountains near the Salt River in the arid land of Arizona.

One of the charms of this realistic group is the setting. A curving river lined with large cottonwood trees with a delicate yellow-green foliage, in the background, suggests a well-watered country. The mesas—and extensive dry tablelands—rise on either side of the valley, while at its head are seen the distant mountains south of the Salt River.

The Southwest Hall also contains many other striking exhibits, many of which have been re-arranged to conform to the spirit of the new groups.

Naval Exhib'n at Fridenberg's.

An exhibition of marine and naval views and ship models of unusual interest is now on in the Robert Fridenberg Galleries, 22 W. 56 St., many of the prints exhibited and all of the models being recent additions.

Among the models is an especially beautiful reproduction to scale of a line battleship, British, third rate, 46 guns, in box-wood, carved and gilded, of the period 1665.

Another interesting model, shown in its original case, was the work of French prisoners in England during the French wars, and dates from 1790. The ship is made of bone and horn, the rigging of white horse hair, and represents a first rate British battleship of 100 guns.

There are several fine American models of ships of war, and of fast clipper ships, one of the latter, the well known "Flying Cloud," when re-rigged as a bark about 1870. Two others, the "Rainbow," about 1855, and the "Challenger," are equally interesting models.

The exhibit includes many old prints of ships, most of them rare examples. Only one other copy of A. Bowman's old copperplate of the U. S. frigate "Constitution," forty-four guns (Old Ironsides), published about 1815, is known, and that is in a private collection. Two fine prints in aquatint, by Edward Savage, the "Chace" and the "Battle," are dated 1779.

A grand relic of a great commander, Farragut's original order for the formation of the fleet in the battle of Mobile Bay, is one of the most interesting pieces in Mr. Fridenberg's display. A diagram showing the position of the ships in the line, is a part of the order, which is dated, "Flagship Hartford, Aug. 4, '64."

Miss Short's Cala. Scenes.

Paintings and watercolors of California, by Jessie Francis Short, are on exhibition at the Hotel Earle, Washington Square, Northwest, through June 1. Miss Short is especially happy in her use of the lighter medium, and in her views where land and sea meet, in which she paints *con amore* the brilliant colors and luxuriance of southern Cala. vegetation. Her other scenes show the wealth and variety of flowers in southern gardens where a veritable riot of color is happily subdued by the cool green of the grasses.

Students' Work at Ehrich Gallery.

An exhibit of drawings, paintings and pottery, by the students of the Arts High School Department of the Ethical Culture School, is now on view at the Ehrich Print Gallery, 707 Fifth Ave., to June 6.

The exhibition of this work at the Metropolitan Museum, given at the invitation of the Museum authorities, impressed Messrs. Ehrich so favorably that they offered the use of their gallery, to the School, hoping thus to bring the attention of the public to its work.

The display is of especial interest, as a practical demonstration of the results obtained since the opening of the Arts Department in connection with the School.

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CINCINNATI.

Independent ticket candidates carried the field over Red and Blue tickets, respectively, May 12, at the annual election of the Cincinnati Art Club. James R. Hopkins was re-elected President without opposition, leading the three tickets. For Vice-President and Treasurer, Walter Collins and Charles W. Waite were the successful aspirants, Frank Wilmes was re-elected Secretary.

Directors elected were Martin Rettig, Val Bonhajo and John G. Reilly.

The exhibition committee of 11 members was chosen, as follows: Martin Rettig, Chairman; John Rettig, John Reilly, Val Bonhajo, Richard Busebaum, George Debe-reiner, Frank Duveneck, Paul Eschenbach, James R. Hopkins, E. T. Hurley and Herman H. Wessel. Alternates, L. U. Meakin, E. C. Volkert, and J. F. Earhart.

Robert Hamilton has gone to Lanesboro, Mass.

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